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SANTA BARBARA • SANTA CRUZ

FREDERICK S. WIGHT ART GALLERY
405 HILGARD AVENUE

LOS ANGELES, CALIFORNIA 90024

(213) 825-1461

September 10, 1986

Eduardo Carrillo
Art Department
Benjamin F. Porter College
University of California, Santa Cruz
Santa Cruz, CA 95064

Dear Professor Carrillo:

Enclosed is a revision of the Chicano Planning Grant narrative, including the proposed agenda for the November 7 and 8 planning sessions. I hope you will take some time to review this information so that everyone will have a general idea of some of the issues we hope to discuss. I would also encourage you to submit any written or visual documentation which you feel would help the Wight Gallery staff to prepare its presentation on the envisioned scope and content of the exhibition and to begin an archive of material relevant to this project. All materials will be returned to you at the time of the meetings.

One of the requirements of the NEH implementation grant, which we intend to submit in January 1987, is that the role of each advisory board member be elaborated. Therefore, we would appreciate it if you would go over the enclosed guidelines of the narrative, and prepare one or two paragraphs suggesting what your particular contributions and point of view might be. These statements will be discussed during the meetings.

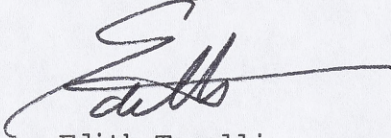
The purpose of the meetings will be to exchange ideas about the project and to provide material for the narrative of the NEH implementation grant. We hope that these initial suggestions will provide us with an idea of what you feel is essential for the exhibition, as well as what is desirable. Although we will not be able to make any final decisions at this date, we hope that this meeting will provide the curators and myself with ideas for the format of the project and available sources of expertise and materials. During the meetings we hope to provide a framework for these contributions. The Friday sessions will consist of an introduction and discussion of conceptual issues, while the Saturday sessions will focus on more specific directions for the project and NEH guidelines.

We will be making reservations for you at the Brentwood Holiday Inn for the nights of November 6, 7 and 8. If you are making other plans for housing, please let us know as soon as possible. We ask that you arrange and pay for your own

transportation to and from Los Angeles and submit an original receipt so that we can reimburse you as quickly as possible. We are planning to provide all meals on the 7th and 8th except for breakfast, which can be covered at the Holiday Inn if you sign with your room number. Any meals that are not provided for will be covered by a per diem. Transportation to and from UCLA will also be provided but any additional expenses will have to be covered by each participant.

I look forward to your participation in this planning meeting. Please do not hesitate to contact me, Holly Barnet-Sanchez or Marcos Sanchez.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Edith', with a long horizontal flourish extending to the right.

Edith Tonelli
Director
Wight Art Gallery

ET/pla
enclosures

TENTATIVE SCHEDULE
CHICANO EXHIBITION

Thursday 11/6/86

8:00 p.m. Reception, Holiday Inn, Brentwood (tentative)

Friday, 11/7

8:30-9:00 Coffee and Rolls
Distribution of Materials

9:00-9:30 Welcome by Edith Tonelli, Director, Wight Art Gallery
Explanation of room set-up and agenda.
History of exhibition proposal, exhibition objectives and panel's role.

9:30-11:00 General Session: Chicano Art and a National Chicano Art Movement? General discussion of concerns expressed by panel members and how these concerns interrelate with identifying Chicano art within a national movement.

11:30-1:00 Lunch Break

1:00-1:30 General Session: Discuss issues raised in the morning session, including parities in fields and suggesting workshop focus.

1:30-3:15 Discipline-based Workshops: Definitions and Scope
Three pre-arranged groups with appointed leaders will outline concerns of specific fields and priority issues.

3:15-3:30 Break

3:30-4:30 Discipline-based Workshops: Disciplinary Needs & Contributions. Return to workshops to formulate resolutions & conclusions for Saturday discussions.

4:30-5:00 General Session: Resolutions. Meet together to report status of workshops and summarize work covered and planned.

5:30-7:00 Dinner

8:00-9:30 Cocktail reception involving outside guests: UCLA College of Fine Arts, UCLA Art Council, Plaza de la Raza, Self-Help Graphics, Los Angeles County Museum of Art, Southwest Museum, Chicano Studies Research Center, funding representatives, etc.

Saturday, 11/8

8:30-9:00	Coffee and Rolls Distribution of materials
9:00-9:30	General Session: <u>Interdisciplinary Objectives</u> . Address by Edith Tonelli on observations and new developments from Friday's sessions, with emphasis to issues to be discussed in morning's discussions. NEH overview.
9:30-11:00	Workshops: <u>Interdisciplinary Possibilities</u> . Pre-arranged groups with appointed leaders will discuss interdisciplinary aspects of exhibition.
11:00-12:00	General Session: <u>Recommendations</u> . Groups present ideas generated in workshops and priorities for presentation.
12:00-1:30	Lunch
1:30-2:00	Tom Hartman, Director of Design and Installation, Wight Art Gallery, presents: <u>Approaches to an Exhibition</u> .
2:00-3:00	General Session: Presentation of schedule and budgets related to exhibition, catalogue and special events. Specific concerns of NEH: audience, public outreach.
3:00-3:30	Break
3:30-5:30	Summation of issues covered during the two days; reiterate objectives, identification of potential problems. Discussion of advisors, fundraising and support groups.
7:00-9:00	Dinner (tentative)

DEFINING CHICANO ART: AN HISTORICAL AND CULTURAL EXAMINATION
OF A
NATIONAL MOVEMENT (1965-1980)

PLANNING FOR AN EXHIBITION

An Exhibition/Symposium Planning Grant
Submitted by
Frederick S. Wight Art Gallery, UCLA

I. INTRODUCTION

The Frederick S. Wight Art Gallery at the University of California is in the beginning stages of research for an interpretative exhibition and public education program exploring the Chicano art movement of the period 1965-80 as a national phenomenon with identifiable characteristics. The Wight Art Gallery is applying for a planning grant from the National Endowment for the Humanities because we see this project as a new avenue for expanding the "appreciation and interpretation of cultural works" which have arisen out of historical circumstances that are unique to the United States. Until now Chicano art has only been examined as a local or regional phenomenon through small exhibitions and symposia which have addressed the art of California, Texas, New Mexico, Arizona, Colorado, Pacific Northwest and Great Lakes region. What has been lacking in these regional exhibitions is the attempt to define the Chicano art movement on a national level and in broad historical and cultural terms. Chicano art, seen within the social and cultural context of Mexicans and peoples of Mexican-descent living within the United States, emerges as simply the most pervasive and influential expression within a long cultural history. Definitions of the term "Chicano," and a suggested periodization for the considerations of Mexican-American and Chicano culture, follow in the section on themes and context and the structure of the exhibition. The Wight Art Gallery intends to engage a panel of scholars, curators and artists to discuss the structure and content of a proposed national exhibition, scheduled to open at the Wight Art Gallery and to travel to a number of national sites in 1989-90. The panel will meet once in November 1986.

With the help of consultants, the Project Director, Dr. Edith A. Tonelli, will establish an agenda (outlined in Section VIII.) for the meeting in November 1986. Because of the many academic and professional resources of the University of California at close hand, the Wight Gallery is uniquely suited to organize this ambitious project. Both UCLA and the University of California, Berkeley have important Chicano Studies Research Centers which include libraries with relevant material. It is also fitting that Los Angeles host this exhibition. Based on a survey taken of Spanish surnamed children in the Los Angeles school system, this city has an estimated Hispanic population of 49% to 53% and a large proportion of these residents (close to two million) are of Mexican heritage. In order to plan for this exhibition, the Wight Art Gallery seeks an Endowment Grant of \$36,975 to assist the Gallery with the cost of bringing 24 panel members to Los Angeles and of developing a detailed project report and producing fund-raising proposals for implementation based on their recommendations.

II. THEMES AND CONTEXT

The panel, when it meets in November 1986, will decide on the scope and themes of an exhibition of Chicano art through the examination and interpretation of the long cultural history of the peoples of Mexican and Mexican-American descent living within the United States. In this section of the proposal the working definition and structure for a historically-oriented exhibition will be delineated but with the reservation that this definition and structure is precisely what will be discussed and reformulated by the panel members.

In order to discuss an exhibition that proposes to define Chicano art as a national movement, it is first necessary to discuss what is meant by the term "Chicano" itself. "Chicano" is one of a long series of designations which peoples of Mexican descent living within the United States have chosen for themselves - as distinguished from numbers of appellations (sometimes pejorative) which have been assigned by those outside their community. A very complete exploration of the term, "Chicano," appears in the prologue of the book, Chicanos: Antologia historica y literaria by Tino Villanueva. The term was assumed and popularized in the mid-1960s by young people articulating their frustration at what they considered the conservative political activity in the Mexican-American community. It was given a social and Indian-oriented by association with the word "Aztlan," (referring to the mythical home of the Aztecs in the U.S. Southwest) as a title of pride and consciousness. Like many of the artistic and cultural icons and symbols developed during the height of chicanismo (the mid-60s through the mid-70s), the word "Chicano" served to unify the movement nationally. It was also used interchangeably with "La Raza" - literally "the race," but meaning "our people" - which was used on a social level to indicate temporal, geographical and cultural solidarity between all peoples of Spanish and Portuguese America.

Chicano art is a relatively recent phase in the history of Mexican-American art and culture. It is characterized by three facts: 1) that the economic, political and social movement was paralleled and integrated with artistic movement that can be called national in scope, not only geographically, but often through conceptual, thematic and stylistic cohesiveness 2) that the Chicano movement coincided in time with social movements of many peoples within and without the United States which gained recognition through publications which had previously tended to ignore the movements 3) that the Chicano movement was born at a time when the power of the mass media as an international shaper of ideology and events was being acknowledged. As a result, the movement itself, both political and artistic, early recognized the imperative of establishing its own centers, where exhibitions and performances could be held, and beyond those temporary functions, where publications could be generated and libraries could be developed. The newspapers, magazines and journals that emerged were a richly nurturing medium in which fledgling writers and artists of the new national movement could present their work, and maturing artists and writers could be recognized much before their acceptance by the mainstream cultural institutions. These interlocking facts led further: as alternative organizations and collectives developed within the Chicano movement, the importance of receiving public recognition in the

mainstream press, and of maintaining archives of published materials was recognized within the movement. This "archival consciousness" had its most substantial institutional expression in the creation of Chicano studies libraries in major universities such as UCLA. These libraries remain invaluable resources for the many published, but rare, materials and ephemera on Chicano art.

The unfolding rich panorama known as Chicano art does not begin until the mid-1960s, and becomes an identifiable national movement with shared concepts and iconography in the decade of the 1970s. During this 15-year period, 1965-1980, many Mexican-American artists for the first time were part of an identifiable movement and no longer worked as isolated individuals. An important aspect of this national movement is the networking that occurred between cultural centers ranging from Michigan to Los Angeles, San Francisco to Mission, Texas. Much of the early documentation of the Chicano art movement comes out of the Southwest and it was in this region that the first sense that there was a definable movement emerges. The Instituto Chicano de Artes y Artesanías, the cultural component of the Texas Institute for Educational Development, San Antonio, stated in a brochure in 1975, "Chicano art emerged from the Chicano movement which gained visibility during the middle of the 60s and continues today. Chicano art touches upon all aspects of Chicano life. It is a means for exploring and defining Chicano culture and raising the consciousness of the people."

In the early 1970s the pertinent regions which contained Chicano communities (as defined by Dr. Ernesto Galarza in 1972) were and remain today the San Francisco Bay basin, metropolitan Los Angeles, the Central Valley of California, the Salt River Valley of Arizona, the upper Rio Grande Valley of New Mexico and Colorado, a less defined area centering in Denver and Texas and the Border Belt, a narrow stretch of desert between Brownsville and Tijuana on both sides of an imaginary line called the "frontier," as "drawn by treaty, ignored by nature, transgressed by men (sic)." To this demography, pertinent in the early 1970s, must be added the clusters of Mexican population in the Midwest, particularly Illinois, Indiana and Michigan, and the Pacific Northwest, with a center in Seattle that emerged in the mid to late 1970s. As an overview of Chicano publications and exhibitions will verify, all the areas mentioned had developed cultural centers or galleries at the time. This geographical layout gives an impression of many communities in which Chicano art, as part of a self-conscious and defined movement from the mid-1960s through the 1970s, became a vital, cultural force in the lower class and middle class neighborhoods of many communities across the Western half of the United States.

III. THE STRUCTURE OF A PROPOSED EXHIBITION

The question that next should be asked: Why should this material be shown in the form of an exhibition instead of a book? The arts play a vital and important role in the Mexican-American community. Because most of the manifestations of Chicano culture are multi-dimensional, both conceptually and physically (i.e., it will not be the typical painting and sculpture exhibition), they lose much of their impact if not experienced directly -- visually, aurally and spatially. The multi-dimensional character of an exhibition space and an interpretative exhibition can best present the complex context of the Mexican cultural

heritage and the needs and attitudes of the uniquely American communities out of which they developed. An interpretative exhibition with varied supportive components is much more accessible as an introductory educational tool for the Mexican-American community, and any other large, diverse community of our pluralistic society, than a book by itself. It is hoped that after its showing in Los Angeles, it will also be seen in San Antonio or Austin, San Francisco, Seattle, Chicago, Santa Fe, Washington D.C. and New York -- and that at all of these sites educational components will be available in both Spanish and English. This exhibition will be structured in an historical and chronological fashion and will reveal through the application of the humanities disciplines -- the study of history, social history, political history, folklore, theater, film, literature and especially art history -- the particulars of the evolution of Mexican culture into Mexican-American culture and from there into a national Chicano culture.

A. INTRODUCTORY SECTION

For a better understanding of the cultural posture and achievements of this significant portion of our population the first section of the exhibition will be divided into 2 historical periods that will establish a framework for the a third period i.e., the 1965-80 Chicano period. These periods can be designated as a) from the 16th century to the 20th century, which is first marked by the colonization by Spain of what is now the Southwest United States and California and by the development of enduring forms of artisanship and style which are part of the Chicano heritage, and b) 1910-1965, a time which can be designated as the first true "Mexican-American" period, characterized by the tremendous influx of Mexicans to the United States beginning with the period of unrest in Mexico during its Revolution (1910-17). Each period of the exhibition will occupy a separate space which will display a time line and a map which will document the evolving relationship between Mexican and American arts as well as the important social events of each period. Each gallery will also display the typical popular and fine art of the artisans and artists of each period, and will strive to demonstrate the relationship of these Mexican-American objects to the art of Mexico and in turn the aspects of these arts which have been used and transformed by Chicano artists. Accompanying these artifacts there will be displayed books and periodicals that had been a primary focus for the Chicano artist. This will be particularly pertinent in the case of the influence of Mexican muralists of the 1930s and 40s on the Chicano artists. While these two rooms will by no means represent the major portion of the exhibition and much of this material will also be presented in more detail in the catalogue, they are important in orienting the visitor's response so he/she will be able to understand more thoroughly the iconography of the Chicano work shown in the second, and primary section.

A1. 16th Century - 20th century

In the first period, one of the most significant aesthetic achievements was the construction of ecclesiastical, civic and domestic architecture in New Mexico and California. This section will show how architecture was based on Spanish prototypes fused with elements from

native Indian building traditions and how Spanish city planning influenced the planning of cities. A Chicana architect, Anita Rodriguez, who is influenced by this Indo-Hispanic architecture, will be featured in the Chicano section of the exhibition. This first section will also document the flow of economic and domestic goods, tools and artifacts to and from the New Mexico colonies to Mexico city. Local artisans in the colonies, finding inspiration in the artifacts from the interior, produced their own objects, further circumscribed by local materials and their own skills. Examples of these items such as the santos (images of saints and other holy personages) of New Mexico, the retablos or painted altars and the bultos or carved images will be featured in this section. With respect to textiles the Spaniards were impressed by the skill with which the Pueblo Indian weavers made cotton clothing and appropriated these methods for spinning and dying wool. Saint-making and weaving reached their peak in New Mexico after 1830.

In 1821 with the establishment of the independent Mexican nation, the peripheral territories suffered neglect by the central authorities in Mexico City. This eventually led to the invigoration of local artistic production in the borderlands to compensate for the dwindling supply of goods to and from the center. In New Mexico, artisanry established during the colonial period flourished. Santos and retablos from this period will also be displayed, as production of this type of artifact reaches an apex between 1821 and 1860. In California the Mexicans were the artisans, vaqueros (cowboys) and major-domos of the ranches, and the craftsman of the small towns. Examples of saddlery and leather work will be displayed as well as work in silver. The mythology of the charro, the elegantly and expensively festooned horseman who is the prototype for the contemporary charro groups of middle and upper class elements of Mexican American and Anglo society, will be contrasted with the working vaquero, who was much less elaborately attired. New Mexico, southern Colorado and California seem to predominate in art, artisanship and architecture in this period because of the pattern of Spanish settlement in the borderlands which consisted of a firmly rooted colony in New Mexico; an easily held and fairly prosperous chain of missions in coastal California and a number of feebly garrisoned, constantly imperiled settlements in Eastern and Central Texas and in Arizona. The situation was different along the Texas border as increasing Mexican immigration continued throughout the period of Texas independence (1836-1846) and U.S. occupation, up to 1910.

By the 1870s the coming of the transcontinental railroad into southern California brought a land boom and another population explosion, and by the 1880s, Anglos (a term given by Mexican-Americans to the Anglo-Saxon or white racial and cultural group) had numerical dominance in the south. The Hispanic impact on culture became increasingly marginal. However some personal types of folk culture remained active. Fiestas (festive celebrations) continued to utilize crafts; various aspects of folk Catholicism called forth visual artifacts for the decoration of public and home altars (a rich domain for women which has persisted into the 20th century and has strongly influenced Chicana/o artists); funerary processions and grave decoration required visual materials; and, finally the cult of the curandero (folk healer) Don Pedrito Jaramillo in southern Texas (c. 1880-1905) had strongly influenced Texan Chicano art.

A2. 1910-1965

During the post-1910 period, which is characterized by the Mexican Revolution (1910-1917) and continuing up to 1930, millions of Mexicans migrated north, many settling in marginal locations of rural and urban areas. During this period also there is the migration of many skilled artisans from Mexico (weavers, ironworkers and furniture makers) who reinforced folk cultural practices such as altar making, the creation of Christmas nacimientos (creches), the elaboration of costumes and masks for nativity mystery plays and the traditional clothing and ensembles for communal rituals like the conchero and matachin dances. The Conchero dancers originated in Central Mexico; the Matachines among the Yaqui, Mayo and Tarahumara Indians of Sonora. Both groups participated in religious fiestas in different areas of the U.S. Southwest, as well as Mexico. Chicano artist Rogelio Ruiz Valdovin of Tucson continued a variation on this tradition in the 1970s.

Other aspects of the Mexican popular arts were adapted to local conditions of the colonies and barrios. Mexican-American illustrators and caricaturists also found employment in the newspapers of San Antonio and Los Angeles. Artists decorated local restaurants with romanticized interpretations of Mexican myth and history deriving from calendars which were freely distributed to the customers of small barrio shops. These chromolith reproductions were saved and displayed in households like the later Chicano posters. Many of the Chicano murals of the 1970s show the influence of the mythological subjects and glamorized styles of these calendars which are still ubiquitous in Mexican-American communities. Alongside this imagery, the fantasy heritage of Spanish and pre-Columbian architecture revival in the 1920s and also the revival of a version of the fiesta and other "traditions" developed and today can be found on Olvera Street in Los Angeles and La Villita in San Antonio.

In this second section the other areas to be explored are the Mexican-American involvement in the Federal Art Project in the 1930s, the Pachuco phenomenon (term that arose in the 1940s that referred to certain Mexican-Americans in the urban Southwest, especially in the Los Angeles area who adopted a life-style that included zoot-suits as a kind of uniform, tatooing of the hand, membership in a palomilla (gang) and the self-referent "pachucos") of the 1940s (which would be particularly important for Chicano art), and the scattering of Mexican-American painters, muralists, sculptors and graphic artists. What will be stressed here is that unlike the Chicano artists of post-1965 most of these latter artists were isolated from each other and shared little theory or iconography. As biographies of Chicano artists are increasingly compiled however it has become apparent that some come from families where fathers, mothers and other family members practiced the arts. Artists of this period are discussed in Jacinto Quirarte's important book, Mexican-American Artists (1972). Another important area to be covered in this section is the influence of the artists from Mexico working in the United States: David Alfaro Siqueiros, Jose Clemente Orozco, Diego Rivera, Rufino Tamayo and others. (This section will draw on the work of the art historian Lawrence Hurlburt whose research on the Mexican and Mexican-American muralists in the United States was funded by the Research Division of the National Endowment for the Humanities.)

B. SECOND SECTION

The Chicano art movement arose toward the end of the 1960s. The history of the movement can be divided into two periods; from 1965 to 1975; and from 1975 to 1980. The first period was marked by a non-commercial, community-oriented character in the attitudes and expectations of the art groups, the purposes they served, the audiences they addressed, the facilities that were established to promote the arts, and the collectives that flourished. The second period witnessed the changing dynamic of an art movement subject to the fluctuations of a social and political movement and to the imperatives of outside society to which that art was directed.

A high sense of idealism was intrinsic to the 1965-1975 period. This idealism explains the emphasis on community-oriented and public art forms such as posters and murals and on the development of artistic collectives, as well as the insistence on social and ethnic themes. Art was part of a whole movement to recapture the people's history and culture, albeit at times romantically, as part of a struggle for self-determination. Out of this concern developed shared motifs and a specific iconography, shared techniques and color schemes, a focus on the mural medium and its impact and networking through cultural events. Some of the shared motifs were pre-Columbian and modern Indian images, the Virgin of Guadalupe, and the utilization of images from books of the Mexican murals of the 1930s and 40s. A shared technique, for instance, was silkscreen as opposed to lithography, as the artists had limited access to presses.

Some of the artists and media to be featured in the second section are (20 works by the artists listed below can be found in the illustration section of the proposal, located after the narrative section): Rudy Fernandez of Arizona who created altars based on earlier prototypes; Rene Yanez, a California artist and curator who was also an altar-maker; Luis Jimenez, a Texan sculptor who uses vaquero motifs; Rupert Garcia, the major silkscreen artist who is well-known for his portraits of personalities important to the Mexican and Chicano movement); Willie Herron, muralist from the Los Angeles area who used pre-Columbian and Mexican Revolutionary motifs; Santa Barraza of Texas, a photo-realist whose portrait of four generations of her family ties in with the Chicano consciousness of heritage; ASCO a performance group who applied self-conscious and ironic use of motifs from Mexican traditions to the social realities of the Mexican-American community; Yreina Cervantez and Amalia Mesa Bains who frequently employed images of the Mexican artist, Frida Kahlo, in their work; Teresa Archuleta-Sagel of New Mexico who worked with the older technique of weaving with wool colored by plant dyes to create modern abstract designs; Anita Rodriguez an architect who worked with the traditional building material of adobe; David Avalos of San Diego, a mask maker who employed skeleton motifs from the Mexican tradition of the Day of the Dead; Cesar A. Martinez of Texas who worked with the healer or curandero motif; Judy Baca of Los Angeles whose work explores women's history in the form of pachuca/chola lifesize drawings; the pervasive and important use of murals, dominated by pre-Columbian motifs in the work of Charles Felix of Los Angeles and Mario Castillo of Chicago, the symbol of tripartite head of the Indian/Spainard/Mestizo in the work of an artist such as Manuel Martinez of Denver and the use of images from the Mexican muralists of the 1930s

and 40s such as in the group project mural supervised by Rogelio Kardenas in Hayward California which drew imagery from Siquieros' New Democracy of 1945; the lowrider sculpture of such an artist as Gilbert Lujan of the Los Four group (which was represented in an exhibition at the Los Angeles County Museum of Art in 1974); the imaginative creation of a "material culture" by Liz Lerma Bowerman of Arizona who makes "artifacts" which are pastiches of Mexican, Spanish and American motifs; the work of Amado Pena of Texas which features the image of the Virgin of Guadalupe; Robert Buitron's photographs which refer to the cultural heritage of the Mexican-American.

IV. PURPOSE OF THE PROJECT

There have been a number of regional exhibitions in the United States (see attachment after budget breakdown) which have focussed on the Chicano art movement, but there has never been a comprehensive national exhibition. In reviewing exhibition catalogues for this proposal, the research assistants have discovered that there have been eight regional/local Chicano/Latino exhibitions that traveled, eight regional/local exhibitions that did not travel, two national traveling exhibitions that dealt with Latino art, one national non-traveling exhibition on Chicano art that originated in Mexico City and traveled only in Mexico. The Wight Art Gallery proposes to mount the first national comprehensive exhibition on Chicano art which will travel to several cities around the nation. To fully explain the roots and complexities of this movement, the Wight Art Gallery will bring together panelists who will contribute much toward the first section's presentation of a cultural and historical framework for the second section. The panel will help plan and develop various components of the exhibition such as the catalogue, symposium, public lectures and special events. These special events will include film, music, poetry, dance and theater programs. The primary goal of the Wight Art Gallery is to produce an interpretative exhibition that specifically defines Chicano art within the context of cultural and historical precedents. Beyond this, the exhibition will provide a greater understanding of precedents for this movement within the Mexican and Mexican-American heritage. This attention to historical and cultural precedent encompasses aspects of these cultures which Chicano artists reacted against as well as absorbed.

The Gallery staff and the consultants expect this exhibition to reach a wide audience and are convinced that it will activate an interest in Chicano art as a source of research and investigation. To the Gallery's knowledge there have been only two dissertations on the subject of Chicano art and it is hoped that the interdisciplinary scholarship of this project will generate the interest of scholars and graduate students. Dr. Mario Barrera, a sociologist from the University of California, Berkeley, stated during the panel held in conjunction with the "Califas" exhibition (referred to on page 10 of this proposal at the University of California at Santa Cruz in 1982: "There is information available on Chicano sociology, history and anthropology, but what is needed is an understanding of art as it relates to Chicano culture. We can't fully develop our discipline (Chicano Studies) without understanding Chicano art."